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as seen above." In the reviewer's opinion, this is a skilful way of impressing the learner with the importance of the algebraic plan of introducing an unknown number to facilitate problem-solution. There are many good pedagogic things of the type just alluded to.

A general criticism against the book is that it is very highly condensed, the statements in many cases being very succinct, making the book pretty hard reading for the students of the first and second years of high-school work. There are some instances of too great punctiliousness for formal correctness of logic, and evidences of a little too much nervousness lest some college critics may not find the book sufficiently high toned mathematically. This, however, is a weakness that "leans to virtue's side." Perhaps President Hall would find this book less open to the objection of being padded with explanations to make the way plain for the easy-going student than are most textbooks used in the public schools today. It can hardly be said that Mr. Hedrick has shown in this excellent little book a desire to "whip two ounces of soap into two hogsheds of lather."

The publishers have done their part of the book well. Much good would come from replacing books of the prevailing type by such a book as Mr. Hedrick's. Every secondary teacher of algebra should study this book.

G. W. M.

The Eleanor Smith Music Course. By ELEANOR SMITH, Head of the Department of Music, School of Education, The University of Chicago. New York: American Book Co., 1908. Book I, pp. 112, \$.25; Book II, pp. 145, \$.30; Book III, pp. 192, \$.40; Book IV, pp. 255, \$.50.

It is with a sense of elation that one opens a book bearing the name of this author. Miss Smith has won for herself a place among those interested in the musical education of children which guarantees the value of what she offers. The material contained in this series is strikingly attractive both as to music and texts. Especially happy is its adaptation to the needs of our cosmopolitan schools through folk-songs of many lands, the texts of these being translations from the original. It is interesting to note that although carefully graded, the illustrative songs never depart from the high standard of excellence, even the exercises introducing and elaborating technical points having rich musical content. The first sixty-nine pages of Book I are devoted to short melodies for reading and writing, while rote-songs selected from German, French, Norwegian, Bohemian, Danish, as well as American sources complete a charming volume. Book II continues this sight-reading material and rote-songs while technical problems are introduced in well-arranged sequence. A preparation for two-part singing appears in the form of rounds and canons. In Book III, two-part songs are introduced. Studies by Taubert, Reinecke, and other well-known composers promise aesthetic pleasure while new problems are being solved. In Book IV an unusual group of songs for bass voices, by breezy texts and stirring melody, will satisfy the exacting taste of the larger boys. Taken together, the series is an important contribution to educative musical literature for children.

M. R. KERN